

CHARLES HUTCHISON

✓ "HUTCH -- U.S.A." ✓

Scenario by

J. F. Matteford. ✓

TITLE UNDER THE SOUTHERN CROSS LIES A LAND OF ROMANCE --
A TIGER LAND OF LANGUID SLUMBER AND SWIFT PASSION --
WHERE LOVE STILL FLIRTS WITH ADVENTURE AS IN THE KNIGHTLY
DAYS OF YORE.

TITLE ✓ IN THE HEART OF TROPICAL AMERICA RISES THE STATELY CITY
OF GUADALA --

1. EXT. MINIATURE SHOT FADE IN DAY
The gate is closed and guarded by a sentry in the foreground.
It is noon, and the fierce sun beats down upon the
natives in the square -- the fountain is playing;
our carriage helps to fill the scene by driving through
and disappearing under the arch. The sentry opens the
gate in foreground and a peon riding a donkey enters and
ambles on toward the square.

2. EXT. PUBLIC SQUARE Close shots.
To establish the heat -- all women are fanning themselves.
Men sprawled about furnish an atmosphere of languor.
A tamale or sweetmeat vendor dozes by his wares. Children
are naked, or almost so; many of the adults are bare-footed.
The picturesque costumes of Indians here or there are
noticeable. All are awake and most of them moving about,
not energetically, but moving.

Title

*A land of Romance, beneath southern
skies where languid love and swift
passion blend into adventure.*

3. INT. BELL TOWER Close shot.
This is the bell next to the thatched roof attic set.
A picturesque type enters and tolls the hour of noon.

TITLE ✓ ~~THE CATHEDRAL BELL SOUNDS THE SIESTA HOUR~~

4. EXT. PUBLIC SQUARE Full shot.
The people hear the bell tolling and immediately cease their
occupations and seek shady places to lie down and sleep.
Some retire indoors, others just lie down or sit where the
hour finds them. The tamale vendor falls asleep by his
wares -- everything is suspended until the hot part of the
day is over.

5. EXT. PUBLIC SQUARE Medium shot.
Our native ambles in, hears the bell still tolling,
and lies down to sleep. The donkey lies down to sleep too.

TITLE

ALL DOZE THROUGH THE NOON HOUR -- PEONS IN THEIR HUTS;
ARISTOCRATS IN THE PRESIDENT'S PALACE.

The languid hour of the siesta.

6.

INT. GALLERY Semi closeup.
Maquita and her duenna. Maquita is in white, the duenna in black. All Latin American girls wear white veils until they are married -- it is the sign of a single woman. The duenna is languidly fanning Maquita, who sits with folded hands enjoying the slight breeze.

TITLE

Maquita *last and most beautiful of an aristocratic family*
~~MAQUITA FLORES, LAST AND MOST PERFECT OF A FAMILY RENOWNED~~
~~FOR FEMININE BEAUTY~~ EDITH THORNTON.

7.

INT. GALLERY Closeup Maquita.
Play this for absolute repose. She is enjoying the slight, fluttering breeze from the fan -- she yields to the languor of the heat -- her eyes close very slowly and she relaxes a trifle.

8.

INT. GALLERY Medium shot.
This shows us Juan, leaning against a pillar in the background, watching the duenna fanning the girl. He smiles at the innocence and beauty of the sleeping girl, then sighs with love for her.

TITLE

Companion
JUAN DE BARCELO, ~~WHOM~~ HER CHILDHOOD FRIEND ~~AND~~
~~WHO~~ HOPED FOR MORE THAN FRIENDSHIP CHARLES HUTCHISON

Juan watching, sees the duenna's rhythmic movement of the fan grow slower, sees that the old lady is dozing off herself, and that there is room beside Maquita for him to sit down. He crosses languidly and does so.

9.

~~EXT. GALLERY~~

9.

EXT. GARDEN Close shot.
A native with his guitar is sitting and singing as he plays. Perhaps a native girl is with him, and he sings to her.

10

INT. GALLERY Close shot.
Juan looks at the sleeping girl and very gently takes her hand. He relaxes, dreaming of happiness with her, content to sit and hold her hand as she sleeps.

11 INT. MORENO'S APARTMENT Full shot.
Moreno, seated at his desk, gives orders and papers to
an orderly, who salutes and exits. ~~Mmmm~~

TITLE GENERAL MORENO - A STRONG MAN IN A WEAK COUNTRY **
AND MAQUITA'S GUARDIAN

12 INT. MORENO'S APARTMENT Close shot.
Get over a good study of the man as he looks at his
watch and wonders where she is. He decides to inves-
tigate, rises, and goes toward the window.

13 INT. GALLERY Medium shot, Juan Maquita in foreground,
window in background.
Juan holding Maquita's hand as before, the duenna
dozing, the girl lulled to dreams by the soft music.
Juan looks at her and decides to wake her and make love
to her. Moreno appears at the window as Juan raises
her hand to her lips. Moreno does not scowl or frown,
his eyebrows raise in disagreeable surprise. As the
girl wakes, he exits from the window. She looks at
Juan and smiles ~~am~~ sleepily. She feels toward him
as a trustworthy friend. He puts his hand to his heart
and murmurs something, and she shakes her head, smiling,
but not encouraging.

14 INT. GALLERY ~~Medium shot.~~ Medium shot.
Moreno enters. Juan rises as he comes up, but does not
start or show fear. Moreno looks at him, then at the
girl, as Juan salutes., Turning from the girl to Juan,
Moreno says:

TITLE "CAPTAIN, ^{I think} YOUR REGIMENT NEEDS ~~EXERCISE~~ EXERCISE."

Juan looks at him, then at the girl, and back at him,
understanding perfectly what it is all about. He says
haughtily:

TITLE "MY TROOPS WERE DRILLED ALL MORNING, SIR."

Moreno draws himself up at this refusal, looks at Juan,
estimating how far he will do, and says with veiled
menace:

TITLE "DO YOU QUESTION ^{my} ~~THE~~ ORDERS ~~OF THE~~ CAPTAIN?"

He hopes he does. Juan hesitates, looks at the girl and
the man, then decides not to rebel, sets his jaw in
resentment of this treatment, salutes, and exits.
Moreno and the girl watch him off; the sentry salutes as
he passes the sentry box.

15 INT. GALLERY Close shot Moreno and Duenna.
Moreno turns from looking after Juan and fixes his eye
on the duenna. She cringes. He speaks to her:
"If you were a soldier, and slept on your post, I
would have you shot!" She cringes and looks down
guiltily.

Title ~~"If you were a~~

16 INT. GALLERY Full shot.
Moreno orders the duenna to go inside and she exits.
Maquita springs to her feet and Moreno turns to her,
saying: "So this is how you spend your afternoons!"
She faces him proudly.

17 INT. GALLERY Close shot both.
She looks at him indignantly, fearlessly, proudly.
He estimates her spirit and decides that it is time
to break it. He says:

TITLE *Señorita* "A YOUNG ~~MAN~~ ^{age} OF YOUR RANK SHOULD RECEIVE ~~NO~~ ^{not} SUITORS
IN PRIVATE."

She gets the title and it rankles. She replies
with youthful defiance:

TITLE *Don Juan is not fine now the time will soon*
"I AM COMPELLED TO OBEY YOU -- BUT ~~SOON I WILL BE OF~~
~~AGE AND ABLE TO DO AS I PLEASE!~~"

come when I can

He crosses and stands over her as he says:

TITLE *then, my dear,*
"YOU WILL BE A WIFE BEFORE ~~YOU ARE OF AGE, MAQUITA!~~"

She looks at him, puzzled. Asks him what he means.
He says:

TITLE *arrange your marriage*
"AS YOUR LEGAL GUARDIAN, I CAN, ~~MARRIAGE~~ ^{I choose,} TO ANYONE
~~WHO HAS MY APPROVAL -- AND I HAVE ALREADY GIVEN IT TO~~
~~ONE SUITOR~~ *future husband!* *selected your*

He pauses, leaving her to construe the rest.

18 INT. GALLERY Closeup Maquita.
She looks at him, fearful and questioning.

19 INT. GALLERY Medium shot.
Moreno smiles, indicates himself by putting his hand to
his heart, and bows to her. She recoils with a little
gasp. Still smiling, he orders her inside. She looks at
him, still defiant, but decides that it will do no good to
clash with him now, and exits. He follows her.

- FADE IN - DAY,

19A. PRESIDENTS CHAMBER

PRESIDENTS INTRODUCTION - OFFICER GIVES NEWS
REVOLUTION

194 B

PALACE
EXT. ARCHWAY Full shot. *he enters from palace*
The President's carriage comes through the arch,
~~with mounted officers, etc., to match stock shot.~~

194 C

EXT. MINIATURE SHOT *L.S.*
The President's carriage crosses the court, up to
camera, and past through the gate.

194 D

EXT. STOCK SHOT President's carriage drives through
the mob.

194 E.

EXT. GARDEN GATE Medium shot.
The President's carriage enters, the President gets out
and exits toward the house.

20

INT. MORENO'S APARTMENT Full shot.
Moreno is on, thinking of Juan and Maquita, frowning.
Bonillas enters -- a man of cold and cynical Latin
type. He has an official report in his hand and
seems worried. Moreno crosses to him and asks him
what is the matter.

TITLE

PRESIDENT BONILLAS, LEADER OF THE GROUP WHO RULE GUADALA
FOR THEIR OWN PROFIT

20

INT. MORENO'S APARTMENT Full shot.
Moreno and the girl enter; he orders her into her own room off, and she goes. He stands looking after her grimly, thinking of how little her opposition will hinder, now that he has made up his mind. From another entrance enters the President, Bonillas, a man of the cold and cynical Latin type. He has a scrap of paper in his hand and appears worried. Moreno crosses to him and asks what is the matter.

TITLE

PRESIDENT BONILLAS ~~HE HAS MADE UP HIS MIND --~~
~~AND NOW HE MUST FACE THE CONSEQUENCES OF TYRANNY AND~~
~~TYRANNY~~ *ruled Guadalupe with the hand of*
tyranny to his own profit.

21

INT. MORENO'S APARTMENT Close shot.
Bonillas indicates the paper and says:

TITLE

"A REVOLUTIONARY COMMITTEE HAS BEEN FORMED. OUR GOVERNMENT IS IN DANGER."

Moreno tells him not to worry. He makes an expressive gesture toward his sword and says that as soon as they show their heads -- off with them. Bonillas shakes his head and replies:

TITLE

"I AM UNEASY. EVEN NOW THEY ARE ~~MEETING~~ ~~SOMEWHERE~~ -- PLOTTING OUR OVERTHROW." ~~OUR REIGN~~

He finished the title with a worried air. Moreno very cheerfully tells him that his army will clean up any revolution before it starts. They sit down and put their heads together, discussing the matter.

22

INT. STONE DUNGEON Medium shot.
A number of men are gathered around a table in the center. A guard is on duty on the stairway. The men are talking -- using their hands to do it -- and their air of ease, smoking and not being the sneaky agitators of stage ~~man~~ tradition -- shows that they feel safe and secure. One of them arises and all turn respectfully to listen to him.

TITLE

BENITO RUIZ DREAMED OF A DAY WHEN HIS COUNTRY ~~WOULD BE~~
~~A GOVERNMENT OF THE PEOPLE -- BY THE PEOPLE -- AND FOR THE~~
~~PEOPLE~~ *a government of the people?*

23 INT. STONE DUNGEON Close shot Ruiz.
He is an intellectual type, bearded to match the orator
in the stock shots, He holds up his hand for attention,
then says:

TITLE ~~"THERE WILL BE NO SPEAKING UNLESS THE GOVERNMENT FORCES~~
~~ARE ORDERED TO." "WE WILL HOLD A MASS MEETING IN THE PUBLIC~~
SQUARE TO-NIGHT -- AND FORCE THE PRESIDENT TO CHOOSE
BETWEEN PEACE OR WAR!"

He finishes the title and pauses for a reply.

24 INT. STONE DUNGEON Medium shot.
The committee look around at each other, exchange a
few whispered comments, and agree. Ruiz tells them
to spread the word at once, throughout the whole city,
and gives each man his instructions as he passes him,
indicating that the meeting is over.

25 INT. MORENO'S APARTMENT Close shot.
Bonillas is still uneasy. Moreno, who has been talking
and telling him what he would do in the event of a revolu-
tion, leans over and tells him:

TITLE ~~"HAVE NO FEAR. I WILL TEACH THE DOGS A LESSON."~~
~~"I WILL TEACH THE DOGS A LESSON."~~

He goes on talking, ~~now~~ persuading the timid President
that his policy is right. Bonillas nods and agrees with
him as we

FADE OUT.

TITLE NIGHT BRINGS THE HOUR OF DECISION.

(F.I.)
MORENO'S APT
26 INT. ~~GALLERY~~ NIGHT EFFECT Medium shot.
Moreno is on, pacing anxiously up and down. An officer
enters past the sentry, who salutes. The officer comes
up to Moreno and salutes. Moreno anxiously asks him
what the situation is. The officer replies:

TITLE "THE MEETING HAS BEEN SURROUNDED. WE AWAIT YOUR ORDERS."

Moreno nods grimly, commands the officer to follow,
and exits past the saluting sentry.

27 EXT. PUBLIC SQUARE (Stock)
Full shot of meeting with soldiers around.

28 EXT. PUBLIC SQUARE Close shot.
Ruiz addressing the meeting, with people around him to
match people in stock shot. He says:

~~TITLE~~ ~~"MY FRIENDS, WE HAVE NOT MET FOR VIOLENT ACTION. THERE~~
~~WILL BE NO NEED OF REVOLUTION WHEN WE PRESENT OUR DEMANDS~~
~~DEMANDS TO THE GOVERNMENT."~~

He goes on talking, holding the people spell-bound by his
enthusiasm.

NIGHT

INT. MORENO'S APT.

29 ~~EXT. ARCH BETWEEN CASTLES~~ Close shot.
Moreno enters to an officer standing there and asks him
what the situation is. The officer indicates the crowd
in the square below, and he looks and sees:

30 EXT. PUBLIC SQUARE (Stock)
Ruiz addressing the meeting.

INT. MORENO'S APT

31 ~~EXT. ARCHWAY~~ Close shot.
Moreno turns to his orderly and says:
"Tell the Captain to

TITLE ~~"DISPERSE THE MOB"~~ *and shoot to kill."*

The ~~officer~~ salutes and vanishes into the darkness.
orderly

32 EXT. PUBLIC SQUARE (Stock)
Ruiz addressing the meeting.

33 EXT. PUBLIC SQUARE Close shot.
Ruiz telling the people:

TITLE ~~"THE CASE OF THE PEOPLE, OUR PRESIDENT HAS FORGOTTEN THE~~
~~PEOPLE. WHEN HE HEARS OF THIS MEETING, HE WILL REMEMBER~~
~~WHO MADE HIM PRESIDENT!"~~
"the people who placed him in power."
Those near him applaud.

34

Gallery

EXT. STREET Medium or close shot.
A little lighted space in front of a doorway or open window.
The orderly from Moreno enters to Juan, who is on.
Juan turns and asks what the general's orders are. The
orderly says "To fix bayonets and disperse the mob."
Juan starts in horror at the thought and exclaims:

TITLE

"BUT THAT IS MURDER. ~~THEY ARE NOT ENEMIES ON THE~~
~~BATTLEFIELD~~ -- THEY ARE OUR OWN PEOPLE!"

The orderly tells him sternly that such are the general's
orders, and that he will be punished if he does not obey
them. Forced to do what he hates, Juan salutes and exits
sadly.

MORENO'S APT.

35

~~EXT. ARCH~~ Close shot.
Moreno watching anxiously to see his orders carried out.

36

EXT. STOCK SHOT Orator still addressing crowd.

37

EXT. PUBLIC SQUARE Close shot Orator and group.
He points to the soldiers outside the scene and says:

TITLE

"THE BUTCHER MORENO HAS SENT HIS MEN TO SURROUND US,
BUT WE FEAR THEM NOT." -- ~~THEY ARE OUR OWN PEOPLE~~
~~THEY ARE OUR OWN PEOPLE~~

As he finishes the title, go to

38

EXT. STOCK SHOT Soldiers press forward; the people
scream and run in terror.

39

EXT. PUBLIC SQUARE Close shot orator and group.
The people around the orator press forward in terror as
those behind them are attacked. Ruiz's platform is
knocked over, he falls and is swept away in the crowd.

MORENO'S APT.

40

~~EXT. ARCH~~ Close shot.
Moreno smiling in satisfaction as he sees:

41

EXT. STOCK SHOT
End of shot, the bayonetting scenes.

MORENO'S APT.

42

~~EXT. ARCH~~ Close shot.
~~Ruiz enters~~ Moreno and his officers watching while the
butchery goes on. They laugh and jest about it;
then as it is over, Moreno turns and exits and they
recover their dignity and follow him out.

43

EXT. STREET Medium shot.
Same location where Juan left to tell his men to
attack the meeting. Ruiz enters, in fear as though
pursued. He dodges into door or through window,
and hides. Soldiers enter, looking for him; one
goes up and tries door, but it is firm, and soldiers
exit to continue the search.

44

INT. STONE DUNGEON Medium shot.
Ruiz runs down stairs past the guard. Two or three
of his friends rush up anxiously and congratulate him
on getting away. He tells them of the horrible slaughter
and all are horror-stricken and indignant.

PRESIDENT'S CHAMBER

45

INT. GALLERY Full shot.
Bonillas is pacing anxiously up and down, waiting for
news of the revolution. Moreno enters, followed by
his orderly. Bonillas steps up to him and asks what
has happened. Moreno replies with grim satisfaction:

TITLE

"THE REVOLT IS CRUSHED."

Bonillas thanks him, shakes hands with him, and exits.
~~Moreno goes to the door of his apartment, looks in, and~~
~~sees:~~

(Note) Bonillas's weak heart might be planted here by
having him show weakness after he gets the good news
and he having to be helped out.

45a. Dungeon - extra cut

46

INT. MORENO'S APARTMENT Shot from his angle.
Juan is on, telling Maquita of the events in the public square. She is shocked by his story.

47

INT. GALLERY Close shot.
Moreno turns from looking at them, thinks, and gives his orderly a command to return with a squad of men. The orderly salutes and exits. Moreno enters his apartment.

48

INT. MORENO'S APARTMENT Full shot.
Maquita, not wishing to involve Juan in trouble, stands away from him as Moreno enters. They greet him with perfect composure, but look warily at each other as he scrutinizes them with a smile. Moreno crosses to Juan, and tells Maquita that he wishes to speak alone with him for a moment. She withdraws into the background, and the two men face each other.

49

INT. MORENO'S APARTMENT Close shot.
Moreno says sternly to Juan:

TITLE

"CAPTAIN, YOUR TROOPS WERE RELUCTANT TO OBEY ORDERS TONIGHT."

Juan shows his resentment of what those orders were as he replies: ~~"But,"~~ "they did the disagreeable work required of them." Moreno looks at him with judicial sternness and replies:

TITLE

"THEY WERE SET A BAD EXAMPLE BY THEIR ~~COMMANDERS~~"

Juan starts at the threat in his voice. Moreno turns and looks toward the door.

50

INT. MORENO'S APARTMENT Doorway.
The orderly appears in the doorway with a squad of soldiers.

51

INT. MORENO'S APARTMENT Full shot.
Maquita's hand goes to her heart, as she sees the men. Juan steps back, thinking fast, his face set in desperate resolution. Moreno smiles mockingly and ~~examines the~~ Maquita runs across to him, pleading for Juan. Moreno calls for the duenna, who enters from the girl's room off. Moreno commands the duenna to take her away, and the duenna urges her gently out.

*Maquita's through window
Juan and Mar*

Title

Perhaps

Captain's

Title

"I suggest you pay more attention to your soldiers and less to the ladies."

- 52 INT. MORENO'S APARTMENT Close shot Maquita's doorway.
As the duenna urges her in, she turns and looks back,
pleadingly, at Moreno. He turns his face away as
the door closes on her.
- 53 INT. MORENO'S APARTMENT Full shot.
Moreno looks at Juan, who is puzzled and suspicious of
what is going to happen to him. ~~He turns~~
Moreno turns and curtly orders the soldiers "Arrest the
Captain Barcelo!" They get the order and start toward
Juan.
- 54 INT. MORENO'S APARTMENT Close shot Juan.
As the soldiers start toward him, he realizes that he is
trapped and draws his sword.
- 55 INT. MORENO'S APARTMENT Full shot.
The sergeant in command of the soldiers orders the men
to disarm him. They lower their bayonets and menace
him. Moreno, smiling, orders them back, saying:
"Back -- I will enforce my orders myself!" The men
stand back as Moreno draws his sword and starts toward
Juan.
- 56 INT. MORENO'S APARTMENT Close shot Juan and Moreno.
They fight; after only a few thrusts and parries, Juan's
sword flies from his hand and he is disarmed.
- 57 INT. MORENO'S APARTMENT Medium shot.
Moreno orders the soldiers to seize Juan. They do so.
Moreno steps up to him, rips off the insignia from his
shoulders, tears the decorations from his chest, and throws
them on the floor. The sergeant asks for orders.
Moreno smiles grimly at Juan and turns away.
- 58 INT. MORENO'S APARTMENT Full shot.
Moreno crosses to his desk, scribbles on a piece of paper,
and gives the order to the sergeant. The sergeant looks
at it and shows horror of it. Moreno orders him curtly
to execute the order. The sergeant salutes and
the men march Juan out. Moreno goes to the door of Maquita's
room.

59 INT. MORENO'S APARTMENT Close shot at door.
Moreno crossing and opening the door. Maquita rushes
out and begins pleading with Moreno, begging him to
spare Juan, assuring him that she alone was to blame.
He looks at her with grim amusement and says nothing.
She asks hysterically what he intends to do with Juan.
Smiling, he holds up his hand for silence and says:

TITLE "LISTEN -- AND YOU WILL ^{know.} ~~KNOW THAT I AM NOT A MAN WHO~~
She and the duenna, in the background, both show horror
as Maquita steps back, listening. All hear.

Title "What are you going to do to him?"

60 EXT. NIGHT SHOT Against plaster wall.
We see only a row of rifles levelled at some unseen object.
The rifles are fired. *in shadow Jim Chapin*

61 INT. MORENO'S APARTMENT Close shot.
Maquita gets the meaning of the volley and starts back
from Moreno with an exclamation of terror. He takes a
step toward her and says:

TITLE "THAT WILL BE THE FATE OF ANY MAN YOU SMILE UPON."
He finishes the title.

62 INT. MORENO'S APARTMENT Closeup Maquita.
Fear, horror, loathing, are on her face as she looks
at Moreno.

63 INT. MORENO'S APARTMENT Medium shot.
Moreno turns and beckons to the duenna, who comes forward.
Moreno looks at Maquita, then smiles and turns to the
duenna, saying:

TITLE "THE SENORITA AND I, WILL BE MARRIED ONE WEEK FROM TODAY.
MAKE THE NECESSARY ARRANGEMENTS."

The duenna gasps at his boldness. Maquita, after a pause
of amazement, rushes up to him and pleads with him.
He tells her that as her guardian he can force her to
marry any one, and no notary or priest will question
his choosing himself. She realizes that she has no
hope.

64 INT. MORENO'S APARTMENT Close shot.
Maquita bursts into tears of despair. Moreno indicates to the duenna that she had better retire. The duenna leads Maquita away. Moreno looks after them cynically; and as he smiles in satisfaction and triumph
FADE OUT.

Morning finds The Revolutionists more?

22 TITLE ~~MORNING FINDS THE REVOLUTIONISTS MORE DETERMINED THAN EVER.~~
determined than ever.

65 EXT. NATIVE STREET FULL SHOT FADE IN DAY
A few types are on to register atmosphere. A man in rancher's costume rides in and dismounts. He crosses to

66 EXT. STREET Medium shot.
Same shot of doorway or window which we saw Ruiz disappear into the night before. A couple of soldiers are in it, talking and smoking, leaning against a stone wall with a narrow window or crack in it. The rancher enters and asks them a question about where some address can be found.

67 EXT. STREET Closeup, rancher's hand tossing a folded note through crack or open window.

68 INT. STONE DUNGEON Full shot.
Ruiz and a number of his friends are sitting at their table, with man on guard in the stone stairway in the background. The note drops into the shot from above and floats down to the table. Ruiz reaches over for it and opens it. *a.v. shot.*

69 EXT. NATIVE STREET Medium shot.
Soldiers pointing as they direct the rancher. He thanks them and exits. They resume their indolent positions and go on chatting.

70 INT. STONE DUNGEON Close shot.
Ruiz looks up from the note and exclaims:

TITLEX "THE AMERICAN PRESS IS SENDING A CORRESPONDENT TO
INVESTIGATE OUR COUNTRY. WE MUST INTEREST HIM IN
OUR CAUSE!"

He finished the title and looks around at the others.
They agree emphatically.

~~TITLE~~ ~~COMING EVENTS CAST THEIR SHADOWS BEFORE.~~

71 INT. PRESIDENT'S ROOM Medium shot.
This is the big room of state. Bonillas is seated
at his desk, talking to Moreno, who is seated by him,
in an attitude of ease, smoking a cigar. Behind him
an orderly stands at attention.

71A INT. PRESIDENT'S ROOM Close shot.
Moreno and Bonillas talking. Moreno says:

TITLE "WHAT IS YOUR DECISION REGARDING THE AMERICAN
JOURNALIST?"

Bonillas gets the title, thinks, and smiles as he
replies:

~~TITLE~~ ~~"WE FEEL NOT WORTHY HER TO LAND."~~

Moreno nods, speaks briefly to his orderly; the
officer salutes and exits as we

FADE OUT.

Mobile Docked

TITLE WHEN THE S.S. ~~COMING~~ UP AT NOON.

72 EXT. WHARF Fade in. Full shot. Day.
Steamship tied up, gangplank to shore. The officer and
a pair of soldiers enter, march up the gangplank, and
exit to the ship.

*"We do not want any American
meddlers investigating our affairs.
See that he does not land."*

73 EXT. DECK Medium shot head of gangplank.
Purser on. As the officer enters, purser crosses to him and asks what he wants. The officer tells him he is looking for Hutch. The purser indicates that ~~he~~ he will show him to Hutch's cabin. The officer tells the men to guard the gangplank and allow no one ashore. He exits with the purser, leaving the men on guard.

74 EXT. DECK Stateroom door.
The purser enters and raps on the door. It opens, revealing
An American Journalist, known as "Headline Hutch."
TITLE ~~INTERVIEW THE WORLD'S NEWS STORIES BREAK, WE FIND SUCH INTERESTING REPORTS AS "HEADLINE HUTCH"~~ CHARLES HUTCHISON.

He smiles and offers to shake hands. Instead of taking his hand, the officer draws himself up and says arrogantly:
gentleman
TITLE "ARE YOU THE ~~PERSON NAMED ON THE~~ *PERSON* NAMED ON THE PASSENGER LIST AS "HUTCH ^{OF THE} U.S.A.?"

Hutch smilingly admits that he is. The purser, seeing that he has been located, ~~him~~ exits from the scene, going about his business. The officer tells Hutch:
"I'm sorry, but you cannot land."
TITLE ~~"YOU ARE NOT ALLOWED TO LAND."~~

He finishes the title. Hutch says "Not allowed to land?" The officer shakes his head and tells him he is under arrest until the ship leaves. Hutch thinks, sizes him up, decides where to hit him and says:
"Is that so? Come in and tell me why."
TITLE ~~"COME INTO MY CABIN AND WE'LL TALK IT OVER."~~

The officer hesitates. Hutch smiles cordially and pantomimes taking a drink. The officer is sold on the idea and exits with him. Hutch closes the door with a grim smile on his face.

75 EXT. DECK Head of gangplank. *Saturday enters,*
~~An American tourist tries to get past the sentries, who bar his way. The tourist exits, indignant.~~
Saturday

76

EXT. STATEROOM DOOR

It opens and Hutch steps out, with the officer's coat, hat and gloves on. He pulled down the coat, looks around, sees that he is unobserved, and locks the door, pocketing the key as he exits with his bags. *Saturday enters. Bus.*

77

EXT. DECK Hutch enters with the bags, looks off and sees the sentries on duty at the gangplank. He stops short. ~~Perhaps some tourist or ship's officer is trying to pass the sentries and they bar his way.~~

78

EXT. DECK Head of gangplank, Hutch's angle. The sentries still on guard. Perhaps some tourist or ship's officer is trying to pass, and they bar his way with crossed rifles.

79

EXT. DECK Hutch watching. He thinks, makes up his mind, smiles and exits away from camera.

80

EXT. DOCK Ropes to ship. Hutch enters, does trick slide down cable to wharf with bag in each hand, and ~~exits toward the wharf~~ goes up to sleepy native on wharf.

81

EXT. DOCK

Hutch prods a sleepy native into wakefulness and gives him the bags to carry. They exit toward town.

82

EXT. ~~IN MINATURE SHOT~~ STREET

Sentry still on guard at the gate. Hutch enters, admiring the wonderful shot of the city, and ~~looks around~~ suddenly becomes aware of the sentry. The sentry salutes. Hutch ~~looks at the sentry~~ gets the idea of the uniform and salutes too. The sentry opens the gate smartly, and Hutch exits toward the city, followed by his man with the bags.

STREET

83

EXT. ~~PUBLIC SQUARE~~ Full shot.
Types on. Maquita and the duenna enter from under the arch, in their carriage. They are taking the air. The girl is pale and the duenna tries to interest her by pointing things out.

Title
Title
Title

"Hot tomale! - I think I'm going to like this place."
"Young man - forget the ladies, us're down here on business."
"I wonder if it's me or the uniform."

84

EXT. ~~PUBLIC SQUARE~~ Full shot.
At the other end, a few soldiers standing around. Hutch enters and they salute. He salutes them back as he passes, smiling and getting a great kick out of it. He stops and the native sits down sleepily on one of the bags while Hutch looks around and decides where to go.

Title

Hutch's Man Friday
Ernest Adams.

STREET

85

EXT. ~~PUBLIC SQUARE~~ Medium shot.
The carriage drives up toward Hutch. The girl sees him, grips the duenna's arm, and exclaims:

TITLE

"LOOK -- IT IS JUAN!"

She points to him. The duenna looks and exclaims
"Mother of God!" Both stare in amazement.

Title

"I thought you said us were down here on business?"

STREET

86

EXT. ~~PUBLIC SQUARE~~ Close shot Hutch.
He turns and sees them looking at him. He slightly frowns in bewilderment as he sees:

Title

"This is very important business. You wait here."

STREET

87

EXT. ~~SQUARE~~ Close shot women, his angle.
Maquita staring at him. Unconsciously, her arms rise entreatingly.

STREET

88

EXT. ~~PUBLIC SQUARE~~ Close shot Hutch.
He looks at her, then down at the uniform -- that's it, the uniform always gets 'em. He pulls down the coat and strikes a picture.

STREET

89

EXT. ~~PUBLIC SQUARE~~ Medium shot.
Maquita still looking at him with her soul in her eyes. The duenna leans forward and tells the coachman to drive home as fast as he can. The man whips up the horses and they drive out, Maquita looking back toward Hutch and perhaps making an effort to get out, but the duenna restraining her.

STREET

90

EXT. ~~PERRO SQUARE~~ Medium shot.
Hutch looks after them -- sees that there's something deep in this -- exclaims "Maybe a headline story!" and tells the native to wait for him. He runs out after them.

91

EXT. NATIVE STREET
Carriage enters full speed, Maquita looking back as it exits.

92

EXT. NATIVE STREET
Different locality. Hutch runs in, trying to overtake the carriage. Native is ambling along on a donkey. Hutch sees him, gets an idea, lifts him off the donkey, puts him down, mounts the donkey, and rides out, drumming the donkey's ribs with his heels.

93

EXT. NATIVE STREET Long shot.
The atmosphere natives look up and exclaim as Hutch rides through, drumming the donkey's ribs with his heels.

94

EXT. WALL AND GATE
The girl's carriage enters and pulls up. She gets out, accompanied by the duenna, and Maquita looks back as the duenna urges her through the gate.

95.

EXT. WALL AND GATE Reverse angle.
Maquita and the duenna coming toward ~~main~~ camera; they stop, look back, and see: Juan appears back of the wall and calls to them.

96

EXT. WALL AND GATE Close shot:
Duenna exclaims "

~~TITLE "IT IS JUAN'S SPIRIT IT STANDS NEAR THE WALL"~~

She crosses herself.

97

EXT. WALL AND GATE Shot from behind.
Juan, back to the camera, standing upon the donkey.

Hutch

98 EXT. WALL AND GATE Full shot.
The girl, followed by the duenna, enters up to Juan,
who stands ~~at~~ top of wall, and says to him:

TITLE "THANK GOD YOU ESCAPED! BUT YOUR DISGUISE WILL DECEIVE
NO ONE -- LEAST OF ALL THE GENERAL!"

Poor Hutch doesn't know what to make of it and looks down
at his uniform, murmuring "I was afraid of that myself."
He starts to climb over the wall and the girl motions him
back, saying:

TITLE "YOU MUST NOT COME IN -- IT WILL COST ^{4^m} YOUR LIFE TO BE
SEEN WITH ME!"

She finishes the title imploringly.

99 EXT. WALL AND GATE Hutch from her angle.
With one foot on top of the wall, he hesitates, then
says:

TITLE *"I'd risk my life any time to be seen with you."*
~~"HUTCH WILL SEE ME AFTER DARK -- WILL YOU BE HERE?"~~

He finishes the title, ~~standing on the wall and looking down at her~~

Title *"If I don't come in now, will you meet
me tonight?"*

100 EXT. WALL AND GATE Full shot both.
The girl, whom the duenna is trying to get away, refuses.
Hutch starts to climb down, and the girl agrees.
The duenna urges her away, and she goes.

Title *"Come on - I know we're going to like
this place."*

101 EXT. WALL AND GATE. Other side.
Hutch slips down astride his donkey, and drums his heels
on the accelerator until the animal trots out.
FADE OUT as he goes back down the native street.

TITLE ROMANCE UNDER THE TROPICAL MOON.

102 EXT. GARDEN Full shot. Fade in. MOONLIGHT EFFECT.
Girl, clad in white evening dress, enters from the house.
She looks around fearfully and crosses to the arbor.

103 EXT. ARBOR Close shot.
Girl enters, expecting to find Hutch there. He is not,
and she is disappointed. Anxious for his safety, and
still supposing him to be Juan, she waits for him.

104

EXT. GARDEN Full shot.
Moonlight effect. Hutch enters from the opposite direction,
crosses swiftly to the arbor, and enters it.

Title "Juan - how did you escape?"

105

EXT. ARBOR Close shot.
In her relief at his appearance, after the strain of
waiting, the girl crosses to meet him, impulsively,
both hands held out. He takes her hands and looks into
her face. She steps closer. He wants to kiss her, but
gives her a hearty American shake. She exclaims:

TITLE

~~"You are not Juan!"~~ *"Why - you're not Juan!"*

and her hand goes to her heart in a gesture of mingled
doubt and fear.

Title

*"But I can't talk to you, we haven't been
properly introduced."*

106

EXT. ARBOR Medium shot both.
He shakes his head, smiling, and admits he is not.
She asks who he is, and he tells her:

TITLE

~~"You are not Juan!"~~ *"Just call me Hutch."*

~~She repeats the words, he smiles, nods, and asks her:~~

TITLE

~~"You are not Juan?"~~

She sits down and makes room for him. He sits down too,
and she begins to tell him.

*Title "I'll see to that but suppose you tell
me about this Juan."*

107

INT. GALLERY Full shot. Night effect.
Duenna is on looking around for Maquita. Moreno enters,
demands to know where the girl is. The duenna cannot
tell him. Moreno tells her she'd better be found quickly.
The duenna, searching for her, exits.

Title

*"He was a very dear friend of mine. You
are his living double, my guardian.
Thought I was in love with him —"*

108

EXT. ARBOR Close shot.
Maquita finishes her story, saying:

TITLE

"THE GENERAL ~~THREATENS TO MAKE~~ THREATENS TO MAKE
ME MARRY HIM."

Hutch gets the title. She is almost crying as she says
it. He leans over, pats her hand reassuringly, and
says: *"You don't have to marry any one unless you
want to while I'm around."*

TITLE

She cannot help smiling. They look at each other, and
she asks: "You will help me?" He takes the title,
leans over toward her, and says with a grim face:

TITLE

"HELP YOU? *I'd do anything in the world for you.*
~~GOING BACK ON THE SAME OLD LOVE~~

She takes the title and gasps. He insists that he
loves her, and she lets him take her hands.

109

EXT. GARDEN Full shot.
The duenna enters, calling for Maquita. She
decides to investigate the arbor, and crosses to it.

110

EXT. ARBOR Full shot.
Hutch and the girl hear her coming. The girl motions
Hutch to duck out, and he does so at rear while duenna
enters front. She finds the girl with her hands in her
lap, looking dreamily out at the moonlight. The duenna
tells her sharply that her cousin is waiting for her,
and Maquita says she'll be right in. The duenna, relieved
to have found her, does not argue about another minute,
and exits. The girl rises and slips out to join Hutch.

111

EXT. GARDEN near arbor. Close shot.
Maquita enters to Hutch and whispers to him:

TITLE

"I MUST GO -- *the General* ~~AND I ARE TO ATTEND A DINNER OF~~ AND I ARE TO ATTEND A DINNER OF
STATE."

Hutch tells her he has a heavy date too, and they begin to
say good-bye.

112

EXT. GARDEN Full shot.
Hutch and the girl find it hard parting. He holds her hands a minute, making her promise to accept his help if she needs it, then he steps back and she steps back. At this point the soldier enters behind him, unseen by her. She exits. He looks ~~back~~ after her and waves, steps back and waves again, steps back and bumps into the soldier. He turns, sees it is a sentry, and instinctively salutes -- he has the habit by now. The sentry looks at him. Hutch starts to pass, and the man bars his way with his rifle. Hutch seizes the gun suddenly, poked it into the pit of his stomach, and the soldier falls. Hutch throws away the gun and runs out. Soldier picks himself up and runs after.

113

EXT. GARDEN Arbor in foreground.
Hutch runs through, picking up a pole which leans against the arbor, en route. The soldier after him.

114

EXT. GARDEN WALL
Hutch enters and does the pole vault over the wall. Trick shot. As he clears the wall he throws the pole back. The soldier, rushing after, gets the pole on the head and falls, stunned. Hutch jumps from the wall into the darkness and lands upon Saturday. They pick themselves up and exit.

114A *Street Hutch & Saturday*

gallery Moreno's apt.

115

INT. ~~MORENO'S APARTMENT~~ Medium shot.

115

He is pacing up and down, scowling. Maquita enters from outside. He looks at his watch and tells her sternly that they will be late. The maid crosses to her with her hat and wrap, and is helping her on with them as we cut to

they exit

115A

EXT. STREET Night.
Hutch and Saturday on. Hutch stops Saturday and says to him:

TITLE

"I'M GOING TO DINNER AT THE AMERICAN CONSULATE. ~~MEANWHILE, LOOK UP BENITO RUIZ, SO I CAN PRESENT MY LETTER OF INTRODUCTION TONIGHT.~~"

He tells Saturday the address of Ruiz, or gives it to him on a scrap of paper. As Saturday nods and starts off on his errand

FADE OUT.

Here's the address of that Revolutionary fellow, Ruiz. Locate him & arrange for an interview.

TITLE A DINNER PARTY AT THE AMERICAN CONSULATE.

116 INT. DINING ROOM Full shot. FADE IN. NIGHT.
A rather elaborate little dinner is being given.
There are a half dozen ladies and gentlemen seated
and standing about, awaiting the later arrivals.
The Consul enters with Moreno and Maquita. Maquita
sees an acquaintance and crosses to her while
the Consul tactfully steers Moreno up to the buffet.

TITLE GROVER HARRISON, AMERICAN CONSUL TO GUADALAJARA

117 INT. DINING ROOM Close shot at Buffet.
Harrison is a high class politician type, suave and
sophisticated, who knows how to throw a good dinner.
He ~~smacks~~ picks up a glass and hands it to Moreno,
takes one himself, and drains it at a draught while
Moreno drinks more slowly. Harrison sets down his
glass and takes out his watch. He looks at it, then
over to ~~the guests~~ the guests -- someone
has not arrived yet.

118 INT. DINING ROOM Full shot.
Just a flash as seen by Harrison, people talking, chatting,
and stalling while waiting for the dinner.

119 INT. DINING ROOM Close shot at buffet.
Harrison turns from looking around, takes another cocktail
from the tray, and hands it to Moreno. He takes a drink
with pleasure. Harrison decides that now is a good time
to open up and remarks:

TITLE ~~"BY THE WAY, GENERAL -- I HEAR YOU HAVE RESCINDED AN
AMERICAN NEWSPAPER MAN'S ADMISION TO THIS COUNTRY."~~

Moreno takes the title and nods. Harrison waits until
he sets down the empty glass and continues:

TITLE ~~"BUT HE HAS LANDED HERE -- AND I ASKED YOU TO
HERE TO MEET HIM. HE IS A VALUED FRIEND OF MINE."~~

He finishes the title and looks at Moreno closely
to get the effect.

Title "By the way, General, can't we fix up that
little matter of the American
Newspaper reporter. He's
a personal friend of mine."

Title "That's all right. I'll gladly
rescind the order for his arrest."

Title "I'm glad to hear you say that. I invited
him here to meet you."

119A

INT. DINING ROOM Closeup Moreno.
He frowns, then in his present mood the audacity of the reporter appeals to him and he exclaims:

~~TITLE "HE IS WHAT YOU CALL A GO-TAKER, EH? I ADMIRE THAT
KIND -- YOUR FRIEND, SENOR, CAN HAVE ANYTHING HE WANTS!"~~

He finishes the title in a burst of generosity. ~~then~~
~~momentum~~

120

INT. DINING ROOM Full shot. says they will wait no longer
The consul thanks him, looks at his watch again, and
orders dinner to be served. All take their places at
the table. Next to Maquita is an ~~empty~~ empty place.
This is awkward, but for our later business with her
they must be seated before Hutch comes in, and his
place must be next to her.

120A

INT. DINING ROOM Close shot.
Moreno looks at Maquita. The liquor in him makes him
amorous. Her hand is near his, and he reaches over for
it. She draws it away, and he scowls at her. Harrison
gets the business, and makes a remark to cover her con-
fusion. Moreno nods, looks off, and his face, first
puzzled, goes blank with terror. He half rises, staring
at

121 INT. DINING ROOM Medium shot.
Hutch, smiling, is approaching their table.

122 INT. DINING ROOM Medium shot.
Hutch comes up to the table. Harrison rises and greets him. The general sinks down with a worried, puzzled exclamation and drains his glass, not knowing whether he is to dine with a live man or a ghost. Hutch looks over at him, thinking "So this is the egg she's afraid of!" Harrison presents Hutch to the girl. She extends her hand. Hutch looks over at Moreno impudently, then bends and kisses it. She smiles at him. Harrison introduces Hutch to the general, who looks at him with angry, superstitious wonder. Neither offers to shake hands. Hutch merely bows and sits down.

123 INT. DINING ROOM Close shot.
Hutch turns to the girl with a commonplace remark about the weather. ~~She~~ Moreno leans over and asks:

TITLE "WHAT DID YOU SAY YOUR NAME IS?"

Hutch looks at him and coolly answers "Hutch -- U.S.A." The general thinks Juan is kidding him and cannot understand it. He ponders over it, shakes his head while the servant fills his glass, and drinks. Getting drunker, he asks again:

~~TITLE "WHAT DID YOU SAY YOUR NAME IS?"~~

Hutch looks at him, laughs quietly, and says "An American newspaper man," Harrington, who has been an uncomprehending spectator, asks Hutch some tactful question, and Hutch and the girl chat with Harrington.

Title "Didn't I tell you I'd be properly introduced."

124 INT. DINING ROOM Close shot General.
He turns to the servant and says "Call my ~~stream of~~ in." coachman
The servant bows and exits. The general looks over and sees:

125 INT. DINING ROOM Close shot.
Hutch and Maquita, still talking genially with Harrison, show by their arms that they are holding hands under the table.

126 INT. DINING ROOM Full shot.
The general stares at them in rage. Harrison sees his face and sees what they are doing. He leans forward to gain the general's attention while --

132 INT. DINING ROOM Full shot.
 Moreno says distinctly "To Hell with America!" and then tells the coachman to take Hutch to the guard house. ~~Then~~ Harrison sharply orders the coachman to do nothing of the kind. The coachman looks from one to the other of the men. Moreno tells Harrison not to interfere; Harrison tells him that American citizens are protected. Everybody watches the argument, for it is bad medicine to argue with Moreno.

Title "Sir, I know this man and I'm going to have him shot."

133 INT. DINING ROOM Close shot.
 The girl, fearing for Hutch, turns from the two men arguing and looks at him. He smiles at her as if to say: Watch me. He casually steps back out of the shot.

134 INT. DINING ROOM Medium shot.
 Moreno and Harrison arguing. Girl in background watching Hutch off with her eyes. We see that he has gone as she turns her attention on the two men. Moreno starts to turn and Harrison puts his hand on his shoulder and warns him of what will happen if he touches Hutch. Moreno impatiently flings his hand off and turns to the coachman, saying

~~TITLE "Harrison has ordered the squad to take him to the training squad!"~~
 The coachman obediently salutes and he and Moreno turn toward Hutch.

135 INT. DINING ROOM Full shot.
 Hutch is not there. Harrison smiles at the girl as the two men get that he is gone. Moreno curses the coachman for a stupid fool. He tells the girl they will go home at once. Harrison rises and bows as they prepare to leave.

135A Ext Hutch jumps out window

136 EXT. STREET Medium shot.
 Hutch and Saturday enter. Saturday has him by the arm and is steering him. He points to the door of the revolutionary headquarters and says:

That guy foot-legger
 TITLE "RUIZ MUST BE A ~~GRAND~~ ~~BOY~~ -- HE LIVES ~~IN~~ ~~IN~~ CELLAR."

Hutch laughs, then grows serious and tells him to deliver a note. He dashes off the note on a piece of copy paper and tells Saturday where and how to deliver it. Saturday nods, exits down street, and Hutch raps on door. It is opened and he steps inside.

INT. STONE DUNGEON Full shot.

138.

INT. STONE DUNGEON ~~Room~~ shot.

Close

"Let me explain the conditions here and why we dislike our president." Hutch ~~nodded~~ nods and Ruiz starts to explain.

"I'm glad you, an American - are here.
We are fighting for freedom from
tyranny as your country once did."

INT. MORENO'S APARTMENT Full shot. Orderly in background. Duenna on, waiting up for the girl. Maquita and ~~Reuben~~ Moreno enter, she silent and subdued, he trembling with anger. The duenna comes forward to the girl, but Moreno motions her back. He turns to the girl. *maida*

"I realize that man wasn't Juan but
it was outrageous the way you flirted with him."

INT. MORENO'S APARTMENT Close shot.

He looks at her sternly and asks:

~~SECRET~~

She looks at him and does not answer. He half smiles, half frowns, as he says:

"And if you encourage him,"
HE WILL COME TO THE SAME END, ~~AND YOUR~~

The girl gasps at his cruelty and daring, then her indignation overpowers her and she flies at him, telling him she hates him and will never have him.

INT. MORENO'S APARTMENT Medium shot.

Ignoring the girl, Moreno beckons to the orderly. He steps forward and salutes. Moreno says to him:

"JUAN DE BARCELO IS STILL AT LARGE -- DISGUISED AS AN AMERICAN. [REDACTED] ARREST -- SHOOT TO KILL."

The orderly salutes. Maquita steps forward and calls Moreno everything she can think of. She even strikes him. He looks at her and laughs. Disgusted, she turns and rushes out of the room. He looks after her, smiling. The duenna slips out to comfort the girl. Moreno crosses to his desk, pulls out some papers, and sits down.

142A

INT. GALLERY Medium shot.
Maquita storming up and down, the duenna trying to
quiet her. From the darkness without a note comes
scaling in and falls at their feet. Maquita, with
prompt cleverness, drops her handkerchief on the note
and then picks it up, handkerchief and all.
She looks off in the direction from which it came.

143

EXT. GARDEN Night. - *Delivers note then -*
Saturday slips from behind a shrub or bush and we see
a glimpse of his face as he slips behind another shrub
or bush, going away from gallery.

144A

INT. GALLERY Close shot.
Maquita looks around cautiously, then opens her fan
and conceals the note with the fan while she reads it.

INSERT

DEAREST:
SHOULD YOU BE IN TROUBLE, YOU CAN REACH ME, OR FIND
PROTECTION FOR YOURSELF, AT THE AMERICAN CONSULATE.
HUTCH -- U.S.A.

Maquita looks up from the note and her eyes widen as
she gets an idea.

144A

Insert note

Title

*"I'm going to him. It's the first time I've
known what love really is."*

145

INT. GALLERY Medium shot.
Maquita turns to the duenna and tells her she has learned
what love really is and will die rather than marry
Moreno. The duenna shakes her head dubiously. Maquita
tells her she wants to go away now -- tonight. The
duenna listens. Maquita says:

TITLE

"YOU WOULD NOT GIVE YOUR OWN DAUGHTER TO SUCH A MAN AS
MORENO!"

The duenna has to agree that she would not. The girl
says let us go -- now, and the duenna agrees when Maquita
tells her they will be safe at the American consulate.

146

INT. GALLERY Full shot. Sentry box foreground.
Women in the background slip past the door and toward
the sentry box. When they are opposite, the sentry comes
out and bars his way with their rifle. (invert meaning)

147.

INT. GALLERY Medium shot.

Maquita, pleading, takes money out of her purse and gives it to the sentry. He takes the money, pockets it, and as they start by he smiles cruelly, bars their way with his rifle again, and shouts off.

148

INT. GALLERY FULL SHOT

Moreno, having heard the shout, comes out of his apartment by doorway in background and strides up to them. The duenna cringes as he approaches. Moreno plays with a sense of humor, he has expected this development and warned the sentry.

149

INT. GALLERY Close shot.

Moreno comes up to them, sees the note in Maquita's hand, and orders her to give it to him. She has no choice, and does so. He reads it coolly, looks meaningfully at the two fugitives before him, and says:

TITLE

~~"YOU SEEM ANGRY TO BE MARRIED, MY DEAR, -- SO WE WILL CELEBRATE OUR WEDDING A LITTLE SOONER THAN I HAD INTENDED."~~

Maquita bites her lip. Moreno turns to the duenna, and she cringes under his look. Just as he is about to speak, cut to

150

INT. GALLERY Full shot.

An officer enters hastily past the sentry. Moreno turns as he comes up.

151A

INT. GALLERY Medium shot.

The duenna, fearful of Moreno, shrinks out as Moreno gives his attention to the officer. Maquita, despairing, follows. Moreno meanwhile is asking the officer what brings him there at that hour of night. The officer says:

TITLE

"THE PRESIDENT HAS JUST DIED -- YOU ARE SUMMONED TO THE PALACE."

Moreno takes the title big, looks after the women, and decides that they will be well guarded during his absence. He exits with the officer.

152

INT. STONE DUNGEON Medium shot.
All as before. Ruiz finishes explaining the situation to Hutch, pauses, and says:

TITLE

~~"THE PRESIDENT IS DEAD! -- OURS IS A STATE OF TERROR AND INJUSTICE. YOU WILL GIVE IT TO THE WORLD AS I HAVE DONE IT?"~~

"Now that you have heard our story, will you give it to the world to read and Hutch smiles and shakes his head. Ruiz is puzzled. understands"

Hutch says:

TITLE

~~"I am strong for the cause of freedom but I've got my hands full with the world's tyrants and the presidents -- and the world's judges for them."~~

"to tell both sides."

Ruiz is disappointed. An elderly, well dressed man sitting next to him nudges him, then leans over to Hutch and holds out his hand, rubbing his thumb against his finger -- the gesture of offering money. Hutch is puzzled at first, then gets it and laughs heartily, refusing.

153

INT. STONE DUNGEON Full shot.
A spy enters from the stairway, apparently in haste. He rushes by the guard with a muttered password, down the stairs as all turn to look, and at the foot of the stairs he exclaims dramatically:

TITLE

"THE PRESIDENT IS DEAD!"

154

INT. STONE DUNGEON Medium shot.
The spy finishes the title. All look at each other and begin to talk as he comes up to Ruiz. He looks at the American, turns to Ruiz, and says:

TITLE

"THE TROOPS ARE HUNTING FOR THE AMERICAN, WITH ORDERS TO SHOOT ^{him} ON SIGHT."

He finishes the title. Hutch gasps. ~~Mormon~~ Ruiz looks at him and smiles. He dismisses the spy, leans over to Hutch, and says:

TITLE

"YOUR LIFE IS THREATENED, BUT WE WILL PROTECT YOU -- IN EXCHANGE FOR ^{your} INFLUENCE ~~OF YOUR COUNTRY.~~"

Hutch takes the title, thinks it over, and says firmly:

TITLE

"I DON'T SELL INFLUENCE OR BUY PROTECTION *But I'd like to borrow a disguise.*"

Ruiz gets the title, and impulsively offers his hand. They shake. Then Hutch leans over, indicates a picturesque big-hatted native character, and says confidentially "But you can let me have a couple of outfits to promenade in." Ruiz nods.

155 INT. PRESIDENT'S ROOM Full shot.
At the conference table in the center are gathered a couple of frock-coated cabinet members and a couple of gaudy officers high in rank. Moreno enters, followed by his orderly, who waits ten paces rear while Moreno crosses to them.

156 INT. PRESIDENT'S ROOM Medium shot.
Moreno comes up, greets them, and looks around the table. There are two vacant chairs -- one at the side and one at the head -- the President's chair. The group look at one another significantly as Moreno deliberately crosses to the President's chair and sits down in it. He looks at the cabinet member next to him. This gentleman says:

TITLE "THE PRESIDENCY IS VA CANT. ACCORDING TO LAW, WE MUST PROCLAIM AN ELECTION AT ONCE."

Moreno nods. The other cabinet member gets his attention and says:

TITLE "BENITO RUIZ IS THE LEADER OF THE PEOPLE. HE WILL CERTAINLY WIN, ~~and~~."

He finishes the title, and a general gloom settles on all of them.

157 INT. PRESIDENT'S ROOM Close shot Moreno.
He thinks, conceives a brilliant plan, then leans forward and says:

TITLE "WHY SHOULD WE SURRENDER THE POWER AND WEALTH OF THIS COUNTRY TO AN IDEALIST -- AN AGITATOR?"

158 INT. PRESIDENT'S ROOM Group shot, soldiers in foreground.
Moreno finishing his title. All get the idea. One of the soldiers leans over and asks a question of the other, who nods. The first soldier then turns toward Moreno and says:

TITLE "A STRONG MAN IS NECESSARY TO SAVE THE REPUBLIC ~~and~~ ~~and~~ WE WILL PROCLAIM YOU DICTATOR!"

~~and~~
Moreno smiles and nods. Such is his idea. The others look at each other and smile at this simple way of solving their difficulty. One man rises.

159

INT. PRESIDENT'S ROOM Full shot.
All rise. The cabinet members shake hands with Moreno,
then the officers draw swords and pledge their loyalty.
Moreno receives their congratulations, then beckons to
the orderly. The orderly steps forward.

160

INT. PRESIDENT'S ROOM Medium shot.
Moreno turns to a cabinet member and, indicating the President's
bedroom off, asks of what poor Bonillas died.
The cabinet member says:

TITLE

"HEART FAILURE CAUSED THE PRESIDENT'S DEATH."

Moreno nods, thinks, and says to the orderly:

TITLE

"ANNOUNCE TO THE PEOPLE THAT THE ~~PRESIDENT~~ PRESIDENT MET HIS
DEATH AT THE HANDS OF BENITO RUIZ, THE ANARCHIST."

The orderly nods. The group behind Moreno look at each
other in surprise. Moreno goes on:

TITLE

"SEIZE BENITO RUIZ, ~~HE MUST HAVE TO FEAR THAT HE WILL~~
~~BE KILLED~~, AND ~~KILL~~ HIM!"

^{execute}
The orderly salutes and exits as Moreno turns to his
friends. They congratulate him on his cleverness. He
turns to the camera, smiling, master of the situation, as
we

FADE OUT.

TITLE

*Had Hutch's friends back in America
seen him in his disguise, they probably
would have failed to recognize him*
~~FOR TWO DAYS THE GOVERNMENT TROOPS HAVE SEARCHED FOR
AN AMERICAN JOURNALIST - WITHOUT SUCCESS.~~

161

EXT. NATIVE STREET FADE IN DAY.
Before a house or store are two or three soldiers, maybe
more, guarding the place. The corporal in command comes
out, disappointed, and tells them curtly that the
American isn't there. As the others fall in line to
march off behind him, one of the men ducks into the doorway.
They march off without him. As he comes out and by the
camera, we recognize Saturday. He salutes a passing
officer, and exits.

162

EXT. STOCK SHOT Man sitting on wall.

163

EXT. WALL Close shot. Hutch sitting on the wall in
peon costume, smoking a cigarette. Saturday enters from
behind the wall, tells him he's located the duenna and she's
waiting. They exit together.

164 EXT. NATIVE STREET Medium shot.
The duenna, veiled, is on. She is looking around for Hutch and Saturday, worried because she is likely to get herself in trouble. Hutch and Saturday enter, and without any greeting, Hutch asks her what has become of Maquita. The duenna tells him, indicating off, that the general holds her a prisoner.

FADE IN -

165 INT. INTERIOR PRISON ROOM. Medium shot.
Maquita on, pacing back and forth, wringing her hands.

166 EXT. NATIVE STREET Medium shot.
The duenna finishes her story. Hutch exclaims "My God -- a prisoner!" The duenna nods and says:

TITLE "SHE IS HELPLESS. THE LAW PERMITS MORENO TO MARRY HER AGAINST HER WILL -- AND HE HAS SET THE WEDDING FOR THIS AFTERNOON."

Hutch and Saturday look at each other. Then Hutch asks the duenna just where the prison is located, and she tells him, or shows him, pointing off, an iris shot of the window and balcony. Then the duenna, afraid, protests that she must leave, and rushes out. Hutch looks at Saturday, makes up his mind what to do, and exits purposefully, followed by Saturday.

167 INT. PRESIDENT'S ROOM Medium shot.
Moreno on at the President's table, talking with a cabinet member. The member says:

TITLE "BENITO RUIZ IS GAINING GROUND WITH THE PEOPLE. I FEAR A REVOLUTION."

Moreno thinks, frowns, and says:

TITLE "WE'LL SHOW THEM OUR STRENGTH. ~~IN THE PUBLIC SQUARE~~
~~THE TROOPS~~ *Assemble* *in the public square.*

He finishes the title. The cabinet member approves of his decision, and Moreno starts writing out an order.

168 INT. STONE DUNGEON Full shot.
Hutch enters down the stairway and comes up to ^{Ruiz} Moreno, who sees from his face that something is up and comes forward to meet him.

169 INT. STONE DUNGEON Medium shot.
Hutch and Ruiz meet in the middle of the room. Hutch
puts out his hand, and Ruiz shakes it, then looks inquiringly
at him. Hutch says:

TITLE "I'M WITH YOU. I'LL NOT ONLY WRITE FOR YOU -- I'LL FIGHT
FOR YOU."

Ruiz smiles, turns and looks at his friends.

170 INT. STONE DUNGEON Group at table.
They beam on Hutch, say "Ah, that's the spirit!" "Bravo,
Americano!" etc.

171 INT. STONE DUNGEON Medium shot Hutch and Ruiz.
Hutch says to him:

TITLE "WHEN DO THE FIREWORKS START."

Ruiz gets the title, thinks, and says:

TITLE "OUR MEN *can assemble at an hour's notice and we will*
~~TAKE THE FIELD TOMORROW.~~"

He finishes the title. Hutch, disappointed, thinks of

172 INT. PRISON ROOM Close shot.
Maquita enters to a chair, sits down, and bursts into
sobs of despair.

173 INT. STONE DUNGEON Close shot Hutch and Ruiz.
Hutch as before, thinking of the girl. He shakes his
head and says:

TITLE "*Tomorrow nothing. Do it now -- the American way.*
~~"See! I tell you! MORENO will be here for you tomorrow.~~
~~TAKE A TIP FROM THE SPANISH AND DO IT NOW!"~~

Hutch finishes the title. Ruiz takes a big and looks
around at his men.

174 INT. STONE DUNGEON Close shot men.
They applaud Hutch and his suggestion. "That's the stuff,"
etc., rising meanwhile.

175

INT. STONE DUNGEON Full shot. Ruiz and Hutch in foreground. Ruiz sees that his men are in the proper mood and exclaims:

TITLE

~~WE STRIKE~~ ^{at once}
TO*DAY'S SUN WILL SET UPON A LAND OF FREEDOM, ~~AND~~

All take it big. Swords are drawn, they shout and gesticulate, shake hands with Hutch and Ruiz, and turn to leave as we

FADE OUT.

175a split above scene ^{also} scene man calling

pal 5
TITLE LOVE LAUGHS AT PRISON BARS.

- 176 EXT. MINIATURE SHOT. Sentry on duty at gate in foreground. Saturday enters toward the gate, followed by Hutch, who carries a coil of rope. The sentry opens the gate for Saturday and Saturday, entering, salutes him. Inside, the sentry slams the gate on Hutch. Saturday tells him Hutch is with him, but the sentry says his orders are to admit no one but the military. They argue and Saturday backs the sentry up against the gate. Hutch reaches through and strong-arms him. Saturday tosses his gun away and ties him up. Hutch enters gate while Saturday is tying him; they chuck him behind the century plants and exit toward palace.
- 177 EXT. TREE Medium shot.
Hutch and Saturday enter. Hutch lingers behind tree while Saturday exits toward.
- 178 EXT. BASE OF PALACE STEPS Full shot.
Saturday enters, greets the sentry, and offers him a cigarette, which is accepted. Saturday invites the sentry to sit down and talk, and he does so.
- 179 EXT. TREE Full shot.
Hutch climbing the tree.
- 180 INT. PRISON ROOM Full shot.
Maquita, disconsolate, arises from the chair she has been sitting in and goes to balcony.
- 181 EXT. BALCONY Close shot.
Maquita enters, looks out, and gives a gasp of pleasure. Her face becomes radiant as she sees:

182 EXT. TREE (her angle) Hutch in top of tree, he motions to her to be silent and to catch the rope when he throws.

183 EXT. PALACE Full shot. Saturday and sentry at foot of steps. Hutch in tree throws rope to Maquita, who catches it, and begins to tie it.

184 EXT. BALCONY Close shot. Maquita finishes tying rope, turns, and leans over, motioning to Hutch to come ahead. He comes.

185 EXT. PALACE Full shot. Hutch does the swing from tree to wall, then up the rope hand over hand.

186 Ext. Balcony. Hutch appears coming up over the edge. Maquita rushes up to him, and takes his hands. He indicates that he must work quick, turns away from her, and begins pulling up the rope. She watches him, beaming with happiness.

TITLE THE DICTATOR'S ARMY *Assembles.*

187 EXT. STOCK SHOT. Troops start march.

188 EXT. STOCK SHOT Troops begin to file into square.

189 INT. PRESIDENT'S ROOM Medium shot. Moreno is on, seated at the desk. A cabinet minister in conventional dress (because he is going to be at the wedding) enters to him. Moreno looks up and he says:

TITLE *army awaits your orders*
"THE ~~army~~ ~~is~~ ~~ready~~ ~~for~~ ~~the~~ ~~wedding~~ AND ALL IS READY FOR THE WEDDING
Moreno takes the title, thinks of girl, and smiles.

190

EXT. Stock shot. Troops finish march down avenue.

191

EXT. PALACE STOCK SHOT Troops finish filing in.

192

INT. PRESIDENT'S ROOM Close shot.
Moreno as before, smiling. He rises and says to the minister:

TITLE

"I MYSELF WILL CONVEY THE GLAD NEWS TO THE SENORITA,"

The minister begins a sarcastic smile. Moreno looks at him, and the smile fades into the blankness of fear. Moreno exits.

193

EXT. BALCONY Close shot.
Hutch has the rope all up by now, of course, and is talking to Maquita. She pantomimes that they had better get inside where they can't be seen, takes both his hands, and draws him into the prison room, smiling at him.

194

EXT. FOOT OF STEPS Close shot.
Saturday, looking off while talking to the sentry, sees

195

EXT. ARCH AND CASTLE Long iris shot.
Moreno ~~from~~ enters from castle, crosses arch, and comes toward them.

196

EXT. FOOT OF STEPS. Close shot.
Saturday looks, gasps, and puts both fingers to his mouth. He whistles. The sentry ~~marvels~~ marvels. Saturday says:

TITLE

"Bet you I can throw higher than you can."
~~"Bet you I can throw higher than you can."~~

He rises and exits from the close shot, followed by the sentry.

End

197

EXT. SQUARE Medium shot.
Moreno coming toward them.

198

EXT. PALACE Medium shot.
Saturday picks up a stone and throws it at the balcony. It misses. The sentry says "I can do better than that myself." He puts down his rifle and throws a stone, but misses. They both throw a stone. Saturday sees Moreno coming and sneaks out, leaving the sentry throwing stones. Moreno enters behind and watches him throw a stone. He speaks and the poor fellow nearly dies of fright. Moreno exits up the palace steps while the sentry begins pacing back and forth very assiduously.

199

INT. PRISON ROOM Medium shot.
Hutch and the girl have gotten over the first thrill of their meeting. If they have kissed, we haven't shown it. He asks in pantomime how they can get out. She points to the door and shakes her head, saying there is no way out.

182
200

INT. PRISON ROOM Close shot both.
Hutch says:

TITLE

"DON'T WORRY -- OUR MEN ARE ON THE WAY -- THE ~~MEMORIAL~~ DICTATOR WILL BE OVERTHROWN BEFORE NIGHT."

Maquita hears the title and is discouraged. Hutch asks her why and she says:

TITLE

"BUT MORENO PLANS TO MARRY ME AT ONCE."

Hutch repeats "At once?" She nods. He grows very thoughtful.

185
201

INT. PRISON ROOM Full shot.
They have not noticed footsteps approaching, and both are startled as the door opens and Moreno appears. He looks at them, and their compromising position causes him to rip out an oath and draw his revolver as he starts toward them.

184
202

INT. PRISON ROOM Close shot.
The girl gasps and jumps in front of Hutch, shielding him with her body.

186
203

INT. PRISON ROOM Medium shot.
Moreno stops near them and orders the girl to stand away. She refuses. Hutch takes her by the shoulders and swings her away from him, then faces Moreno and says:

Title
TITLE

"*now I'm going to kill you like a dog*"
"GO AHEAD -- I CAN EXPECT NOTHING BETTER FROM A COWARD."

Moreno gets the title and doesn't like the insult. He thinks and says:

TITLE

"VERY WELL -- WE WILL FIGHT IT OUT FAIRLY FOR THE SENORITA'S HAND."

He finishes the title and looks at Hutch.

199
204

INT. PRISON ROOM Close shot girl and Hutch.
The girl knows that Moreno isn't running true to form.
She is worried, suspects that he has something up
his sleeve. Hutch nods, indicating that he is agreeable.

199
205

INT. PRISON ROOM Full shot.
Moreno puts his revolver back in his holster and goes
toward a desk or table at the end of the room. Near
it are crossed swords on wall. The girl and Hutch
look at him. He looks up at the swords, speculating.

199
206

INT. PRISON ROOM Close shot.
The girl whispers to Hutch:

~~TITLE "BEHOLD THE SWORDS - HE IS UNDEFEATABLE"~~

She finishes the title and he nods.

199
207

INT. PRISON ROOM Full shot.
The girl leaves Hutch and goes toward ~~Moreno~~ Moreno.
He decides against the swords and opens the table drawer,
taking out a revolver. He looks over at them.
~~Moreno crosses the room and goes to the window and is looking out.~~
Hutch has gone to the window and is looking out.
The girl turns and coolly begins to powder her nose.
~~Moreno~~ Moreno, looking at her, breaks the revolver.

199
208

INT. PRISON ROOM Close shot.
Mirror in girl's hand. In it she sees Moreno
break the revolver and drop the bullets into the desk.

199
209

INT. PRISON ROOM Full shot.
The girl starts toward Hutch, but stops as Moreno
starts across the room. Hutch turns from looking out
the window -- no help in sight. Moreno puts the
two revolvers on the table and crosses to Hutch.
The girl sidles backward toward the guns as soon as
Moreno's back is toward her.

199-
210

INT. PRISON ROOM Medium shot.
Moreno comes up and says to Hutch:

TITLE

"WE WILL STAND BACK TO BACK -- *And at ten paces,
we turn and fire.*"
He goes on, explaining how the duel is to be fought.
Hutch listens.

199-
211

INT. PRISON ROOM Close shot girl at table.
Watching Moreno like a hawk, she switches the guns
on the table, and exits.

199-
212

INT. PRISON ROOM Medium shot.
Moreno and Hutch as before. Moreno finishes with:

~~"-- AND AT TEN PACES, WE TURN AND FIRE."~~

Hutch nods that it is agreeable to him.

199-
213

INT. PRISON ROOM Full shot.
Moreno discards his coat. They cross to the table
and pick up their guns. Moreno beats Hutch to the
table and takes the gun he thinks is his. As they
choose the guns, cut to

199-
214

INT. PRISON ROOM Closeup Maquita.
An exultant smile appears on her face.

199-
215

INT. PRISON ROOM Full shot.
Hutch and Moreno stand back to back. Moreno gives
the word and they start away from each other.
At three paces Moreno turns and fires. Hutch hears
the click of his empty revolver and, surprised,
turns. He sees the ~~xxxxxx~~ snapping the empty gun at him.
other
In turning, his natural impulse has been to level his
own gun. Moreno sees it and is frightened.

197

216

TITLE

INT. PRISON ROOM Medium shot.

The girl sees the fear on Moreno's face and laughs. Moreno tosses the empty revolver away and turns to Hutch, who smiles at him. Hutch drops his revolver and Moreno, seeing that he is not going to be shot, says:

"You've tricked me, now we'll fight it out with swords."

He finishes the title and starts for the swords as the girl looks at Hutch and shakes her head warningly. Hutch raises the revolver and shoots twice.

198

217

INT. PRISON ROOM Close shot.

Moreno has reached the swords, and is reaching for them, as the bullets strike and the hilts are snapped off. He turns with an expression of chagrin.

199

218

INT. PRISON ROOM Full shot.

Hutch tosses the revolver out of the window and crosses to Moreno.

200

219

TITLE

INT. PRISON ROOM Medium shot.

Hutch looks at Moreno, laughs, and says:

~~"I CHOOSE THE FIRST WEAPON -- I CHOOSE THE SECOND."~~
"Now we'll fight in the language I understand,"
Moreno asks what it is. Hutch shows him his fist. Moreno is disgusted with the idea of such crudity as fighting with fists. The girl looks at him with scorn. Wounded in his pride, he agrees to the fist fight and gets ready.

"the good old American way."

201

220

INT. PRISON ROOM Full shot.

Moreno launches a furious attack at Hutch, then allows Hutch to drive him back to stairway.

- 221-236 INT. PRISON ROOM Medium shot.
The girl screams in fear as Moreno, fighting at the head of the stairs, calls down for help.
- 222-237 INT. PRISON (any angle with walls)
Several natives, without weapons, who might be jailers, take the shout and rush out.
- 223-238 INT. PRISON ROOM Full shot.
Hutch hears them coming and rushes across room to balcony. Moreno, whom of course he knocked down just before the rush, gets to his feet and starts after him as jailers come up the stairs.
- 224-240
224A
224B
225-240 EXT. BALCONY Close shot.
Hutch throws the rope over and follows it.
moreno soldiers run to balcony
moreno orders soldiers after Hutch
EXT. PALACE FULL SHOT
Hutch down to the end of his rope.
Saturday is below, squaring it with his friend the sentry.
- 225A-241 EXT. PALACE Close shot at head of stairway.
Moreno, followed by jailers, comes to head of stairs, sees Hutch hanging there, and tells his men to get him.
- 226-242 EXT. BALCONY Close shot. Maquita rushes out and looks down, fearful for Hutch.
- 227-243
227A EXT. PALACE Full shot.
Jailers running down the steps. Hutch does the stunt from the wall to the tree, drops from limb to limb, and to the ground. As he runs out:
Hutch runs across square
- 228-244 EXT. PALACE Close shot Moreno at top.
(Keep him there or he'll be such a tempting target that Saturday would bump him off with his rifle.)
He calls down to the sentry, points after Hutch, and tells him to shoot.

209 229 AD LIB. CHASE
to
214

215 230 EXT. STREET, Medium shot. Doorway to dungeon.
The same doorway Ruiz ducked down at the picture's
opening. Hutch runs in and exits down the doorway.
Soldiers run past, looking for him.

216 231 INT. STONE DUNGEON Medium shot.
Hutch runs down the stairs and up to Ruiz.
He says "Phew -- they nearly got me!" and asks
"Every minute counts -- where are your men?"
Ruiz says: (perhaps looking at his watch)

~~217 232~~ ~~THEY ARE STARTING FOR THE CITY NOW."~~

He finishes the title. Hutch is disappointed that
they are no closer to the city.

217 232 EXT. STOCK SHOT Men gathering for ride on city.

218 233 INT. GIRL'S APARTMENT Close shot.
The girl is being fastened into her best dress by
the duenna, for her marriage. Moreno stands
near by, his face black and threatening.

219 234 EXT. STOCK SHOT Men begin their ride on city.

220 235 INT. DUNGEON Close shot.
Hutch and Ruiz are startled as they hear

221-236 EXT. STREET Medium shot.
Soldiers enter with a spy or civilian. They
are shown the door by the spy. They try it and begin
to batter it down.

222-237 INT. STONE DUNGEON Full shot.
Ruiz says "They're after us!" He begins collecting his
papers, etc., and Hutch helps.

223-238 EXT. STREET. Medium shot.
The door goes down and they surge through.

224-239 INT. STONE DUNGEON Full shot.
Hutch and Ruiz rush out past camera as the men rush
after in pursuit of them.

225-240 EXT. STOCK SHOT Men riding on the city.

226-241 EXT. STREET Hutch and Ruiz run down street.
Soldiers after them. Soldiers fire just as Hutch
and Ruiz run around corner. *separate*

227-242 EXT. STOCK SHOT Men riding on the city.

228-243 STREET
EXT. ~~SQUARE~~ Full shot.
Hutch and Ruiz do a run around the corner *in opposite*
directions

229-244 EXT. PUBLIC SQUARE Full shot.
Hutch ~~and Ruiz~~ enters from about the center of the square
and runs towards archway. When they are almost there,
horsemen being riding out from under the archway.
Cut while it looks as though more are coming.

230-244A EXT. PUBLIC SQUARE Medium shot. *m.s. water R 200-*
~~Lower of the horseman sees Ruiz and pulls up.~~
~~Ruiz turns and sees that the soldiers are after~~
~~him. Will look and see.~~

245

EXT. PALACE Close shot.
Sentry takes the order. As he raises his rifle, Saturday
takes the rifle and clubs him with it. The sentry falls
and Saturday runs out with his rifle.

246

EXT. PUBLIC SQUARE Miniature shot.
Hutch running toward the gate, which is open. He turns
and runs the other way. Then two mounted officers ride
by the camera toward him, see him running, draw their
swords and give chase.

247

EXT. PALACE TOP Moreno shouting. A guard rushes up.
Moreno tells him to fire. He goes to the edge of the
arched portion and levels his gun on

248

EXT. SQUARE Full shot.
Saturday in foreground with rifle, backing away from
prison. Hutch running. In background, soldier with
rifle raised. Saturday raises his gun and fires.
The soldier falls the whole dizzy distance to the ground
as Saturday exits, leaving camera field to the two officers.
They ride through with drawn swords after Hutch.

249

EXT. TOWER Full shot.
Hutch rushes up the tower steps, across the arch, as the
officers dismount and go after him.

TITLE

~~XXXXXXXXXXXXXXXXXXXX~~ THE RIDE OF RUIZ'S MEN.

250

EXT. STOCK SHOT Ranchers gathering for ride.

~~235~~ 251 AD LIB CHASE OF HUTCH BY OFFICERS, CUTTING IN STOCK
to SHOTS OF RIDE.
~~245~~

251A. INT PRESIDENT'S ROOM - HUTCH RUNS
THRU - 4 soldiers chasing

246
252

EXT. SQUARE Full shot.
Hutch exits from bottom of tower, jumps to horse waiting,
and rides out as two men come rushing across arch,
down to horses, and ride after him.

247
253

EXT. MINIATURE SHOT
Gate open. Hutch riding like ~~madman~~ a madman goes thru.
Officers in background riding like mad. Saturday jumps
into the shot and slams the gate on them. They pull up.
Saturday salutes and rushes out of the scene.

248
254

EXT. NATIVE STREET.
Hutch rides through fast.

249
255

EXT. MINIATURE SHOT Officers open the gate and ride
through in pursuit.

STOCK SHOT REBELS ARRIVE IN TOWN.

250
256

EXT. NATIVE STREET.
Ruiz enters at the head of a dozen mounted ranchers.
They see Hutch coming and pull up. He rides in, pulls
up his horse at Ruiz's, and pointing off says:

TITLE

"ON TO THE PALACE -- AND MAQUITA!"

He wheels his horse, spurs him, and rides out, followed
by the men.

251
257

EXT. NATIVE STREET Full shot.
The two officers ride in full speed, pull up, turn and
ride out full speed as Hutch and his men pursue.

252
258

EXT. PALACE STAIRS AND ARCH
Moreno enters, with Maquita and the duenna. The duenna
is urging Maquita up the stairs. They exit into the palace.
A few soldiers and guards are on.

253
259

EXT. MINIATURE SHOT.

Soldiers and guards on arch and stairway in background. Saturday opens the gate again; the two officers ride through, fleeing. Right at their heels are Hutch, Ruiz and their men. In midsquare they overtake the officers. They are overwhelmed.

254
260

EXT. PALACE AND ARCH Men firing at Hutch and his men.

Ruiz + Hutch separate -

255
261

EXT. SQUARE Hutch ~~and his men~~ ride across, ~~firing~~.

256
262

EXT. ARCH

~~Men fall.~~ *Ruiz going up tower steps fighting*

257
263

EXT. SQUARE Hutch and ~~his men~~ ride on to foot of steps, ~~dismount and charge up.~~ *ride thru group*

(258 264)

EXT. STOCK SHOT FIGHTING

259 265

EXT. ARCH AND STEPS Hutch ~~grabs a sword and leads his men up.~~ *rides up stairs on horse.*

(260 266)

EXT. STOCK SHOT FIGHTING

261 267

Budge
EXT. ~~ARCH~~ Hutch ~~and his men surge across it.~~ *rides*
~~Men are thrown off, etc.~~ Hutch and ~~his men~~ win through.

(262 268)

EXT. STOCK SHOT last of fighting at door.

263 269

INT. PRESIDENT'S ROOM Full shot.
Moreno enters with Maquita and duenna. He sends soldier out to defend the room. They exit.

264 270 INT. PRESIDENT'S ROOM Close shot.
He looks at Maquita and tells the duenna to leave them
alone together. She is reluctant to obey.

270a INT PRES. Room. *Moreno trying to force his attentions
upon Maquita.*

265 271 INT. PRESIDENT'S ROOM Full shot.
Soldier staggers back into the room, wounded. Hutch
follows him in with broken sword in hand. Hutch
sees Maquita and rushes to her. Wounded soldier gets
up and slams the door, barring it. He holds it against
men pounding on the other side. Moreno whips out his
sword and tells Hutch that this is where he finishes their
quarrel.

266 272 INT. PRESIDENT'S ROOM Medium shot.
Hutch smiling. The smile maddens Moreno, who rushes at
him. Hutch twists his body and the sword goes into the
wall. Hutch kicks Moreno backward.

267 273 INT. PRESIDENT'S ROOM Full shot.
Moreno ~~minikmax~~ lies where he struck the floor.
The door bursts open and Ruiz enters with his men.
As they come up to Hutch, seize Moreno, and congratulate
the girl

FADE OUT.

"
Title "Come on Saturday, let's go."

Title "Why do you call him Saturday,
when this is Sunday?"

Title "Did you ever read about Robinson
Crusoe ~~and his man Friday?~~"

Title "I call him Saturday - because
he's always ~~so~~ *so* late."

TITLE ~~THE~~ A NEW DAY OF PEACE, ~~PROSPERITY~~ AND PROSPERITY DAWNED
FOR THE REPUBLIC OF GUADALA.

257 274 EXT. PUBLIC SQUARE Fade in. Day.
The square as in the first shot, only now the people
are going briskly about their business. A horse and
carriage enters. The coachman is half asleep on the
box and the horse with unerring instinct goes to the
fountain. He drinks. Hutch and the girl are in the
carriage.

258 275 EXT. PUBLIC SQUARE ~~Medium shot.~~ Semi closeup.
Hutch and the girl in the carriage. She wears
such a going away costume as a bride might in that climate --
I don't know -- and Hutch is in the conventional white.
He is writing, not on a pad, but a few sheets of white paper
on his knee. (Reporters never carry notebooks or
pads, but have always folded sheets of typewriter paper
-- "copy" paper -- in their pockets.)
The girl looks over to see what he is writing, and reads:

INSERT (man's hand, pencil) Hutch has written the headline of
a news story:

~~"AMERICAN JOURNALIST LEAVES NEW REPUBLIC HAPPIER THAN HE
FOUND IT."~~

She looks up from the paper to him and asks:

TITLE "WHICH -- ~~THE REPUBLIC OR THE JOURNALIST?~~ THE REPUBLIC OR THE JOURNALIST?"

For answer he takes her hands, and says expressively "Both!"
Their heads incline together, and just as they are about
to kiss

259 276 EXT. PUBLIC SQUARE Medium shot.
The driver wakes up, cuts the sleepy horse lightly with
the whip; Hutch and the girl are thrown backward in their
seats as the horse lunges into the traces and trots out.

260 277 EXT. PUBLIC SQUARE Miniature shot.
Horse and buggy come from ~~the~~ fountain toward camera
and exit through the gate as we FADE OUT on THE END

Title

The End.

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress